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AMERICAN ART NEWS.

VOL. VI. No. 25.

NEW YORK, APRIL 4, 1908.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

American Art Galleries.—Blakeslee collection of paintings April 4-9.
Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.
C. J. Charles.—Works of art.
Cottier Galleries.—Representative paintings, art objects and decorations.
Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
Durand-Ruel Galleries.—Paintings of the French Schools.
Ehrich Galleries.—Exhibition of early Dutch and Flemish art.
Fifth Avenue Art Galleries.—Fine furniture from three estates, also a consignment of Old English furniture under the management of Mr. Richardson, of London.
Gimpel and Wildenstein Galleries.—High-class old paintings.
Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
Macbeth Galleries.—Paintings by American artists.
Montross Gallery, 372 Fifth Avenue.—Paintings by W. L. Lathrop, April 7-18.
Noé Galleries, 477 Fifth Avenue (corner Forty-first Street), opposite Public Library.
Ralston Galleries.—Works of Art.
Scott & Fowles.—Special display modern Dutch paintings.
Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.
H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.
Yamanaka & Co.—Things Japanese and Chinese.

Baltimore.

Faris C. Pitt.—Antiques.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Works by Henri Le Sidaner.

Victoria Gallery.—Old masters.

Paris.

E. Bourgey.—Coins and medals.
Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kouchakji Freres.—Art objects for collections.

Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

Fishel, Adler & Schwartz Galleries.—Large stock of paintings, etchings, engravings, etc., of the firm, April 8, 9 and 10, at 8.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Fine furniture, bronzes, etc. from three estates, also a consignment of old English furniture under the management of Mr. Richardson, of London, April 6, 7 and 8, at 2. 30 P. M.

Fifth Avenue Auction Rooms, 333 Fourth Avenue.—Antiques and furniture by order of Aimone Manufacturing Company, April 4 and following days, at 2 P. M.



MISS LENNOR

By Sir William Beechey.

Afterward Lady Apsley.

In Blakeslee Collection

SALES.

American Art Galleries.—The Blakeslee collection of paintings to be sold in Mendelssohn Hall, April 9-10, at 8.30 P. M.

Anderson Auction Company.—Etchings, engravings and portraits, April 9, at 8 P. M.

Miniatures, bronzes and curios, April 11, at 2.30 P. M.

Both sales will be held in the Howard Building, 264 Fifth Avenue (corner Twenty-ninth Street).

NEW PICTURE FOR MUSEUM.

An allegorical painting, "Le Piedestal," by William Laparra, which caused a sensation in the Salon last year, has been presented to the Metropolitan Museum by the artist.

The artist's purpose was to portray the bloodshed and brutality on which military glory is reared, and to thus drive home argument in favor of peace.

The artist first offered the canvas to President Roosevelt, who suggested the Metropolitan Museum as the most fitting place for it.

MORGAN VISITS QUEEN.

A special cable, copyrighted, to the New York World from London, says Mr. J. Pierpont Morgan has become an accomplished courtier. When Queen Alexandra and her sister, the Dowager Czarina, visited Mr. Morgan recently to view the art treasures in his residence at Prince's Gate, the Queen immensely admired a miniature by Smartt, a remarkable likeness of her daughter Maud, the Queen of Norway.

Queen Alexandra dwelt on the miniature with the greatest interest and when she was about to depart Mr. Morgan, as generously as courteously, offered it for Her Majesty's acceptance. The Queen, of course, hesitated to deprive him of such a treasure, but she confessed she had fallen in love with it and finally permitted Mr. Morgan to give the miniature to her equerry, who took it to Buckingham Palace.

Next day Mr. Morgan and his daughter, Mr. Herbert L. Satterlee, were the Queen's guests at Buckingham Palace. Then Her Majesty showed showed him the miniature he had given her. She had placed it next to some atrocious modern portraits of Queen Maud. The juxtaposition, the contrast, so enhanced the beauties of the miniature that Mr. Morgan must have realized how much he had sacrificed to his courtesy.

The Queen took him around the palace and showed him her objects of art. They are of enormous value and great rarity, for Her Majesty has selected all the finest things in the palace and concentrated them in her own apartments.

Without being envious, Mr. Morgan's mouth must have watered more than once. Again and again he expressed the sincerest admiration. Thereupon Queen Alexandra made haste to explain, as if regretfully:

"These objects are not mine, alas! They belong to the Crown and I could not part with one of them. Even to my nearest and dearest friend."

Mr. Morgan stopped at Siena, Italy, on his way to Rome. He is having copies made there of some wonderful old tapestries in the cathedral. Three English ladies, artists in needlework, famed for their skill, are doing the copying with extraordinary minuteness and fidelity.

NEW ART CURATOR HERE.

Dr. William R. Valentiner, curator of the new department of decorative art in the Metropolitan Museum, arrived Saturday last on the Mauretania.

Dr. Valentiner, thirty-two years old, is an authority on many branches of research. He has degrees from several universities in Germany and has devoted much time to special studies. He has for several years been an assistant to Dr. William Bode, director of the Berlin Art Museum.

On his arrival Dr. Valentiner went to the Museum. He began his duties on Monday. It has not been decided yet what will be included in the department. He will, however, have charge of the ceramics, and probably will catalogue the Hoentschel collection.

A catalogue for the Hispanic Society Museum is in preparation. It will consist of several volumes, and twenty years will be required for its completion.

IN THE ART SCHOOLS.

National Academy of Design.

A party was given to about a score of the Academy students and friends at the home of Miss Gladys Goldstein, a fellow-student. The color decorations on the tables and the favors were the Academy black and gold. Miss Jessie Hindsdale was much applauded for her impersonations and the playing of Miss Johanssen, a finished pianist brought forth much praise as well as calls for encores. The affair was most enjoyable and will be long remembered by all who attended. Among those invited were the Misses Elsie Harvey, Alice Richardson, Amy and Lillian Silbernagel, Helen Townsend and Messrs. Dudley, Green, Hay, Markowitz, Rous, Thayer and Wolf.

The life-class students are taking advantage of the spring weather after school hours, practising ball and a nine will soon be under organization.

Mr. E. C. Messer, head of the Corcoran Art Schools of Washington, D. C., visited the Academy class last Tuesday afternoon and expressed himself most favorably as to the work he inspected.

Messrs. Schmidt, Ward, Thayer and Hirshfield are constantly practising songs in quartett and ere long they will be in condition for a public hearing to which the Academy boys are looking forward.

New York School of Applied Design.

The class in elementary historic ornament visited the Hispanic Museum Wednesday afternoon.

Miss Mary W. Bearse, one of last year's students, has opened a studio for craft work, principally tooled leather, in Orange, N. J.

Miss Marv Coggeshall, a graduate of the Architectural Department, has a position with the Tiffany studios, also Miss Olive Dodge.

A postponed meeting of the Library Committee was held March 30, when plans for the furnishings, shelving the books, decorations, etc., for the library in the new building were discussed.

Art Students' League.

A scholarship competition open to all the art students in the United States and with the exception of those in New York City will be held at the League April 27. The scholarships will be awarded for the best work shown, whether from life, antique, portrait, illustration or composition. The scholarship will entitle the holder to free tuition in any one class of the League during the winter term of 1908-9.

The jury consists of the following instructors of the League: Kenyon Cox, F. Luis Mora, Edwin C. Taylor, Augustus Vincent Tack, William M. Chase, George B. Bridgman, Charles Henry White, James Earle Fraser, Wallace Morgan, Thomas Fogarty and Frank Vincent Dumond. Drawings must be in by April 20.

The monthly concours of the Art Students' League has been hung; but the numbers have not yet been awarded. The showing of the Chase portrait class is very good this month, as are also the miniatures and illustrations.

The men's life classes gave a large treat last Friday night. The guest of honor was Mr. George Bridgman and many songs and stories were given by the students for the amusement of all.

A lecture was given last Wednesday evening by Albert Sterner. He lectured most entertainingly on illustrating to an enthusiastic crowd of students. He spoke of the importance of keeping one's own ideas and style of work in spite of the opposition of publishers. Mr. Sterner is an interesting talker.

BETHLEHEM (PA.)

The second exhibition of pictures this town has had was held recently in the music room of the historic Moravian Seminary, which, by reason of its size and unusual plan, made a most suitable gallery.

Emil Gelhaar, a resident artist, to whose zeal and public spirit the exhibition owes its existence, was represented by five canvases done with that clean color, crisp, decided values and pleasing picturesque sentiment for which Mr. Gelhaar's pictures are readily distinguishable. These were landscapes characteristic of Bethlehem.

Mary L. Weiss, also a resident, showed three garden studies, strong in effect. Neighboring artists included Edward W. Redfield, of Center Bridge, who exhibited for the first time "The River Hill," one of the distinguished pictures of the show, and "The Seine at Paris;" W. L. Lathrop, of New Hope, with two characteristic landscapes, and Daniel Garber, of Lumberville, who showed two foreign studies.

A landscape and character study of a Long Island fisherman, by William M. Chase; landscapes by Albert L. Groll, Charles H. Davis, Arthur B. Davies and Leonard Ochtmann; "Susanna and the Elders," by Hugo Ballin; a sunny street scene by Childe Hassam, and several portraits by August Framzen represented New York.

From Philadelphia came a group of pastel landscapes and a portrait by Hugh H. Breckenridge; a portrait by R. Blossom Farley; several canvases by Lillian M. Genth; two by W. Wallace Gilchrist and one by Annie B. Seither. Nibran H. Kevorkian was represented by his picturesque painting of the Bethlehem Steel Works at night and a characteristic portrait of Rev. H. J. Rowland.

Robert Henri's "Portrait," which he marks unfinished, represents a young woman in a graceful costume of black and white, with touches of rich turquoise blue in the ornament. George Luks showed his "Blue Macaw," and Jerome Myers, Julius Golz, Jr., and Homer Boss were all represented.

Cecilia Beaux showed a portrait of her nephew; Henry S. Drinker, Jr., "Ernesta," an older canvas, and "Philip," a small sketch shown for the first time.

Adolphe Borie's "Portrait Study" of Alice Mumford, and Mrs. Roberts' two canvases, "The Princess Badoura" and "At Town Point," were attractive.

Among the etchings were three choice ones by J. Pennell, three by Whistler and four by Zorn. The total number of pictures shown was 134, from sixty-three artists.

BOSTON.

The seventy-eighth exhibit of the Boston Art Club is confined to water colors. Among them are some charming landscapes by Charles Copeland, J. Alden Weir and Wm. J. Kaula. F. Luis Mora is represented by his "Beal Prize" picture of 1907—"Vacation Time." A strongly handled miniature of Mr. Ginn is by Caroline King Phillips. Helen J. Kaula contributes two interesting portraits.

In a local gallery is a memorial exhibit of the work of Mrs. Frances C. Houston. The owners of pictures she painted have been most generous in loaning these pictures, and thus affording an opportunity of judging the talent and versatility of this gifted artist.

Mr. Rogers' well known paintings of dogs are in another local gallery.

The closing of the Copley Society loan exhibit is regretted. Three thousand dollars insurance was paid for one month, and yet the financial success of the display makes an equally valuable show possible next year.

In his studio at Arlington Heights, C. G. Dallin is working upon two unfinished groups designed for the Soldiers' and Sailors' Monument, Syracuse, N. Y. In his Indian figures for the St. Louis Exposition Mr. Dallin sounded a new note in American art. The same note as accentuated in his "Appeal to the Great Spirit," a mounted Indian now in the Baltimore Exhibition of American Sculpture. The contrast between the quiet, passive horse and the tragic intensity of his rider, curiously heightens the dramatic effect of the Indian's emotional appeal to an Invisible Power.

Much discussion has been provoked by the appearance of two oil paintings, unearthed from old private collections. One is claimed to be an original Leonardo, the other a Rubens. Many art experts have been to see these pictures but decline to publish their conclusions at present.

Miss Mary L. Richardson has just finished an admirable portrait in oil. This artist possesses the gift, not only of obtaining a fine likeness, but of interpreting the best in the character of her sitter.

ST. LOUIS.

The month just closed was full of art interest and events. At the Museum there were held the twelfth annual exhibition of the Society of Western Artists, and displays of drawings and water colors by Mary A. Harris; oils and pastels by Hugh H. Breckenridge; landscapes by L. H. Meakin, and etchings, engravings, etc., by Dawson Wilson.

INDIANAPOLIS.

Exhibitions held during March at the John Herron Art Institute included those of paintings and portraits by Eugene Paul Ullman, pictures and decorations by George R. Barse, sculptures by R. Tait McKenzie and pictures and etchings by Lendall Pitts.

BUFFALO.

The Albright Art Gallery has offered to visitors during March, exhibitions of the Tissot water colors, illustrating the Old Testament; oils by Howard Russell Butler, and water colors by F. Hopkinson Smith. A special display of paintings by two local women artists, Misses Annie J. Crawford and Emma Kaan, is now open through April 20. The third annual exhibition of selected paintings by American artists will open April 30, to continue through August 30.

CHICAGO.

A score of landscapes and seascapes by Mrs. Anna F. Stacey are shown at the New Gallery. The opening of this attractive exhibition will be memorable because of the reception given by Mrs. Herman J. Hall, curator, to the artist, and the assembling of club women and artist over the tea cups to congratulate her on the decision of the art committee of the Chicago Woman's Club to purchase the canvas "A Spanking Breeze" for their permanent collection.

This painting, now in the clubrooms at the Fine Arts, was that which won the Marshall Field prize at the Chicago artists' exhibition in their galleries.

A special exhibition of 26 oils by Olive Parker Black of Cambridge, Mass., hung in room "F" of the Marshall Field & Co. suite of galleries, has won favorable comment from the press, and a steady stream of interested visitors. They are all woodland scenes with a prevailing note of reality, and the vivid tones of actual spring. "The Brook" is especially attractive, while

in "Evening After the Rain" the artist sounds a more profound note, showing the direct influence of H. Bolton Jones, of whom she is a pupil. A view of the work of Wedworth Wadsworth follows. About thirty aquarelles will be hung and will be shown to the public this week. They are examples of his best and most virile work, chiefly landscapes painted out-of-doors, marked by the sentiment and the insight of the poet.

A series of exhibitions will follow throughout the season, displaying the work of promising as well as brilliant American artists. A specialty is to be made by Manager Ericson of American work, and the time has already been booked through to next March. In a period of five years, springing from the nucleus of a single landscape painted by an obscure artist and displayed in this great shop, a scorned intruder in a world of feminine furbelows, there has developed one of the largest galleries in the West for the display and sale of domestic and foreign works of art.

The suite is composed of ten galleries, in which the permanent and transient collections are hung. Two of these are set apart for special exhibitions. Four of the remainder house a varied and excellent collection of paintings in oil and water colors, over 600 frames in all, judiciously classified and arranged to appeal both to collectors and the general public. Another gallery is devoted to photographic carbon reproductions, another to "fac-similes," and still another to etchings.

In the group of rooms devoted to oils is a private gallery, which is not open to the general public. In this are displayed special collections of masters, from time to time hung for invited guests. Examples from a superb permanent collection are always on view, including some capital work by Meissonier, Tito Conti, Koek-Koek, Rotta, Verboeckhoven, Schleich, Corelli, Bonheur, Toulmouche, Pasini, Gelli, Dvorak, Hart and Bolton Jones. An Antonio Rotta, called "Prime Delusion" is a striking work. A good Pasini, dated 1874, called "Palaquin and Guard," is now to be seen. A fine Bolton Jones called "The Old Pasture," is one of the treasures in the gallery.

A number of recent Salon pictures are on view, including interesting works of A. Darien and F. Brunery. In the public galleries are hung some well-chosen works. There is a good G. Langee, called "Milking Time," a group of four Dutch pictures by Eugene Mulertt, an interesting Balestrieri, called "The Market," "The Last Gleam," by Schleich, a woodland scene by Charles E. Dameron; two vigorous works by Califario, and that well known St. James drawing-room painting by Jerry Barrett, dated 1864, and containing 50 portraits of celebrities in Victoria's court, including that of the Queen herself. Owned by a private individual, it is valued at \$100,000.

In the water color gallery are displayed interesting examples of Batlesio, Osthaus, Antonio Noci, Luigi Olivette and the works of a number of Americans. The etchings shown in another gallery are copies after masters by Mongin, J. B. Pratt, Haig and Lily.

Although this gallery is located in the largest department store in the world, surrounded with consequent commercial activity, nevertheless there is maintained in the art rooms themselves an atmosphere of exclusiveness and privacy, the artistic restfulness and poise of the most uncommercial art center in the country.

Paintings by Miss Elizabeth Wentworth Roberts of Concord, Mass., are shown at the Art Institute. The print-room exhibits a collection of colored etchings by Raffaelli of Paris.

CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, PITTSBURGH, PA.

International Exhibition of Paintings and Sculpture.

Works (not for competition) received on or after April 9.

Opening of Exhibition, April 30.

Closing of Exhibition, June 30.

AMERICAN WATER COLOR SOCIETY, 215 W. Fifty-seventh St., N. Y.

Works to be delivered April 17 and 18.

Opening of Exhibition, April 30.

Closing of Exhibition, May 24.

THE GUILD OF BOOK WORKERS, 333 Fourth Avenue, New York.

Works received, April 17.

Opening of Exhibition, April 22.

Closing of Exhibition, April 25.

ROYAL CANADIAN ACADEMY, Toronto, Canada.

Entries by April 10.

Works received April 17.

Opening of Exhibition, April 24.

ART INSTITUTE OF CHICAGO, Chicago, Ill.

Twentieth Annual Exhibition of Water Colors, etc.

Entries to be made before April 14.

Collections, New York, Boston, Philadelphia, April 15 and 16.

Works to be delivered by April 18.

Reception, April 28.

Closing of Exhibition, June 7.

WITH THE ARTISTS.

Carlton T. Chapman's picture of the yacht "Atlantic" has been recently bought and presented to the Larchmont Yacht Club, where it is now hung. Mr. Chapman is painting a decorative picture of old galleys in his Sherwood Studio.

Samuel J. Woolf is painting the portrait of Miss Charlotte Walker, now playing in the "Warrens of Virginia."

Francesco P. Finocchiaro has painted the portrait of Mlle. Lena Cavalieri. He recently completed portraits of Miss Newkirch, of New York, and of the Baroness Mayer-des-Planches. In early April he will give a reception at his Bryant Park studio, when he will show his recently finished "Madonna della Grazia," one of his most important works.

Charlotte B. Coman is painting some of her "hillside pictures." In the early summer she will go to Dartmoor, England, where she will paint until fall.

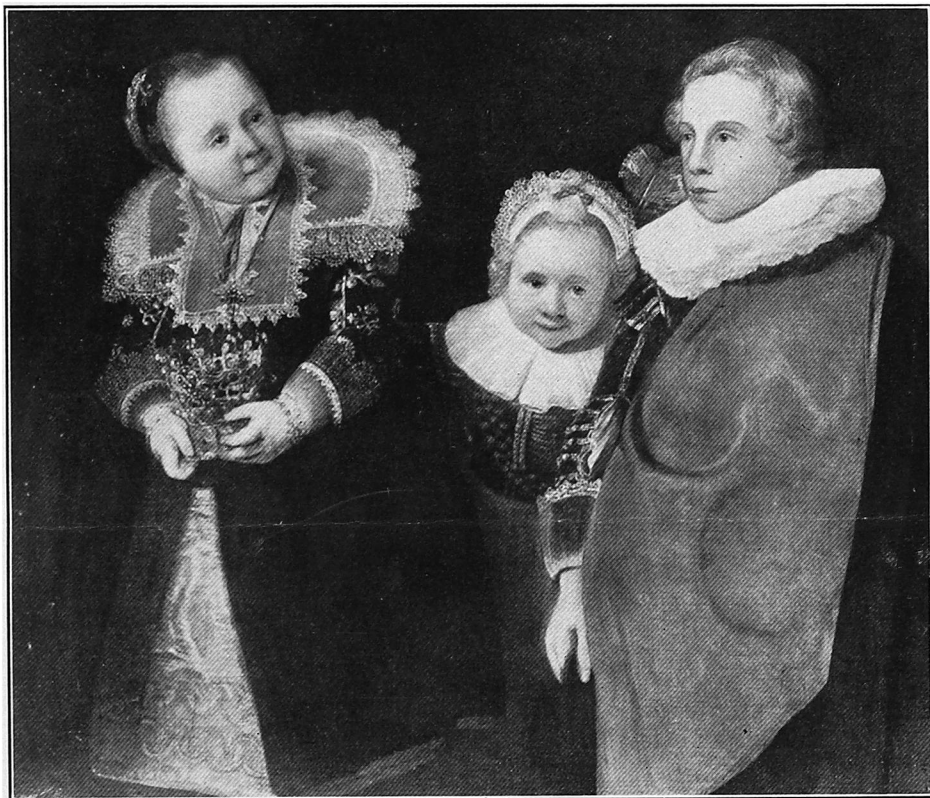
R. W. Van Boskerck has a commission to paint a picture of Sandricourt, a chateau of the Marquis de Beauvoir. He is preparing to hold an exhibition at Knoedler's.

J. C. Arter is in New Orleans, where he is resting and recovering from his recent illness. He will return to New York in May, to remain a few weeks before he sails for London, where he has a studio and where he will fill several portrait commissions.

The Snell summer class this season will be held in England, at Cranbrook, in Kent, the environment being both picturesque and thoroughly wholesome. Mr. Henry B. Snell will be present as chief instructor, and Mr. Maurice C. Boyé continues as director of the class and of the supplementary European tours.

Walter Satterlee has been busy this month copying old portraits. Among those he has painted are Captain Phillips after Gilbert Stuart, Mary Phillips after Copley, L. Livingston after Inman, and one of Colonel Geradus Beekman intended for the City Hall.

Howard Giles recently returned from an extended trip through the Northwest, where he painted some interesting pictures representative of the life of the lumber Jacks and prospectors.



THREE DUTCH CHILDREN

By Cornelis de Vos

In Blakeslee Collection.

His picture called "Northwest" was bought by Thomas F. Cole, a collector of Duluth, who recently bought examples of Frank D. Millet and Frank Benson.

Daniel Chester French is at work on a monument to the late Alice Freeman Palmer, president of Wellesley College for the chapel at Wellesley, to be placed in June, 1909, the gift of Edwin S. Abbott of Cambridge, Mass., and will be of marble. It is composed of an exquisite figure of a young girl guarded tenderly by an older woman, who stands near. There is much tenderness and poetry in the figures. The monument is one of the most beautiful of Mr. French's works. The figures are purely idealistic, but there will be a bas-relief bust in bronze of Mrs. Palmer. Mr. French is also modelling a statue of Gen. Ogelthorpe for Savannah, Ga. It is to stand in one of the pretty squares of the city.

When things come to such a pass that four carloads of sculpture have to be sent from New York into "the provinces" for lack of adequate exhibition space, it would seem to be time for Metropolitan art lovers to bestir themselves. The National Sculpture Society has betaken itself to Baltimore to find room enough to show

what the American sculptors are doing. The exhibition opened yesterday and will continue a month.

A special exhibition by "The Ten" is soon to be held in Philadelphia at the Academy there. Each artist is to show ten pictures. J. Alden Weir will send five landscapes and five figure pieces. One of his figure pieces, particularly attractive, is of a blonde girl in a blue gown near a vase filled with peacock feathers, which are used with fine decorative effect.

The election of associates of the Academy of Design will take place April 8. There is a long list of applicants to be considered.

The Water Color Society will admit pastels to its forthcoming exhibition for the first time. Some of the older men, members of the "Painters in Pastel" Society, it is hoped will take this opportunity to exhibit.

WASHINGTON (D. C.)

Portraits of the President, Mrs. Roosevelt and Mrs. Meyers, wife of the Postmaster-General, painted by Philip A. Laszlo, the Hungarian artist, are now being privately exhibited in the V. G. Fischer galleries. The President is represented in a riding suit—black clothes, boots and cape, the latter lined with purple—seated, and squarely facing the observer. His hands rest on his knees and in the right he holds his glove and riding crop. For once he has not been caricatured. Here is Roosevelt, the Chief Executive, and the man as his personal friends know him. The likeness is admirable and the painting uncommonly fine. The brushwork is broad and vigorous, the method direct, and each stroke has been made to tell, but the technique is by no means aggressive.

The portrait of Mrs. Roosevelt is painted in oils on strawboard—a sketch made in an hour at one sitting, but is likewise excellent. Good in color, charming in expression and delightfully personal—a better likeness by far than any photograph which has been given circulation. The eyes seem to see and the lips might speak, but these are the things which have made Laszlo famous.

The portrait of Mrs. Meyer is a three-quarter length, standing pose. She is pictured in a simple evening gown of black against a perfectly plain background. The figure is turned slightly toward the observer. The neck and arms are bare and the right hand holds the train which is drawn to the right. The pose is graceful and dignified, the effect atmospheric and impressive. Mr. Laszlo was in this country only a little over a fortnight, and has already sailed for home. The portrait of the President was painted as a commission from Lt. Henry Lee, formerly military attaché at the British Embassy in Washington, a great admirer and fast friend of Mr. Roosevelt. It will soon be exhibited for ten days at Knoedler's in New York, and will then be shipped to England.

PHILADELPHIA.

Paintings by Philadelphia artists were sold at auction March 28 at the Plastic Club under the auspices of the artists themselves. Seventy-six paintings were knocked down. The prices ranged from \$4 to \$325. A "Head Study" by L. M. Genth brought the highest price. The next highest were "The Jewel Casket," by E. Koenig, \$125, and "Landscape," by L. M. Genth, \$100.

The artists whose works were bid upon were Edward W. Redfield, Robert Henri, Fred Wagner, W. W. Gilchrist, Elsa Koenig, Paula Himmelsbach, Harriet Sartain, Lillian Genth, Marianna Sloan, Daniel Garber, E. K. K. Wetherill, Frederick Nunn, Eleanor Plaisted Abbott, R. Blossom Farley, Charles F. Ramsey, E. Hutton Shill and William J. Potter.

For the first time Westchester is to have an art exhibition to continue through April.

Hugh Breckenridge contributes paintings, and superintended the hanging, and W. T. Smedley, of New York, who spent his younger days as a printer here, has his prize painting, "Dorothy," on exhibition. Others represented are William Chase, Cecelia Beaux, Robert Henri, Colin Campbell Cooper and Elizabeth Shippen Green.

Herbert Adams is working on a monument to Gen. A. Humphries, to be erected in the National Cemetery at Fredericksburg, Va.

The musicale given by Mr. and Mrs. Alonzo Kimball last Thursday afternoon in their studio in the new Colonial building was most successful. Piano and cello selections from Beethoven and Brahms were given by May Muckle and Jan Sickesz. Mme. Fremstad sang informally, much to the delight of those present.

Among the guests were: Meses Henry Clews, William R. Innis, John Reid, William Loomis, Henry Villard and Delavan Baldwin.

Alonzo Kimball has recently completed a portrait of Jan Sickesz, the pianist.

A reception was recently given by Mr. and Mrs. Everett Shinn at their home, No. 112 Waverley place. Mr. Shinn's new studio was thrown open for the inspection of the guests, among whom were Mrs. Ernest Thompson Seton, Mr. and Mrs. Frank Chapin Bray, Mrs. Corbin, Miss Sterner, Miss Kountze, Miss Henderson, Mr. and Mrs. Theodore Roberts, Frederick Sterner and William J. Glackens.

Wilhelm Funk gave a musicale at his studio Tuesday evening. Miss Amy Grant and Adolf Glose gave the opera "Salome," arranged as a musicale reading. Mme. Jomelli sang.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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PARIS.	
American Art Students' Club	4 Rue de Chevreton
Brooklyn Daily Eagle	63 rue Cambon
Morgan, Harjes & Cie.,	31 Boul. Haussmann
American Express Co.,	11 rue Scribe
Cercle Militaire,	49 Avenue de l'Opera
Crédit Lyonnais,	21 Boul. des Italiens
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe et Cie.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas, Cook & Son,	Place de l'Opera
Students' Hotel,	93 Boul. St. Michel

A TIME FOR BARGAINS.

It is the time of art auction sales and there have been of late and are announced for the near future, all sorts of sales, good, bad and indifferent. Now is the public's opportunity for bargains and the greatest in years. At some of the sales of the week the prices have been surprisingly low, even for good articles, but it is to be noted that good pictures hold their own. The sale of the Blakeslee collection next week will emphasize this. While good pictures may be there obtained at perhaps lower figures than in ordinary years, the prudent buyer will purchase for investment, and will be watchful. All sales are not the same and the collector and buyer, as well as the art lover of moderate means, should pay due attention to not only the quality of art works offered but to the reputation and character of auctioneers and sellers.

Owing to the continued interest in the exhibition of the works of Augustus St. Gaudens, at the Metropolitan Museum, the closing of the exhibit has been postponed until May 1. During the remaining month of the exhibition the Museum will be open on Wednesday evenings.

NATIONAL ACADEMY EXHIBIT.

(Third Notice)

The Vanderbilt gallery is as a rule first inspected by visitors to the Academy exhibition, for there is a general impression that there the most notable pictures of the display are to be found. While in past years there has been ground for this impression, it no longer exists, as the hanging committees "or three years past, and more than ever this year, have successfully distributed the best canvases through all the galleries.

The place of honor, however, is still considered the centre of the north wall of this gallery, and this is held by a fancy bust portrait, a "Girl's Head," by Abbott Thayer in a large and elaborate carved frame, placed against old brocade. This arrangement and choice is a mistake, the only glaring one of the exhibition, for while the painting is pretty and refined, it is a comparatively unimportant example of a strong artist and looks weak, insignificant and out of place. No explanation has been given of this arrangement, so the wonder grows.

Pictures That Appeal.

A tour of the gallery reveals many agreeable and several excellent works. W. Gilchrist's "Daughter and Doll" deservedly bore off a Hallgarten price. F. J. Waugh's "Moonlit Surf" is a fine marine full of color and life. The decorative quality in Hugo Ballin's "Under the Pergola" gives it, as in all his works, its chief charm. It is a pleasure to see again Albert Groll's "Enchanted Mesa" which so charmed in Philadelphia, with its fine color and atmosphere and indefinable sense of mystery. Gifford Beal's "North Gate-Hudson River" is a finely conceived and well painted landscape, and there is poetic feeling in W. Merritt Post's "Stepping Stones." E. W. Redfield's "December," Emil Carlsen's "Moonlight-Windham Hill," Walter Clark's "Sundown at the Ford," Charles Melville Dewey's "October Evening" and Leonard Ochtman's "Evening Light" are landscapes that can be grouped together in merit.

The "Green Valley" by F. Ballard Williams appeals for its rich color quality and strength, and Elmer Schofield's "Old Mills on the Somme" and "Winter in Picardy" have truthfulness, atmosphere and a sense of outdoors that recall, in the last especially, Thaulow at his best.

R. W. Van Boskerck is steadily improving in his work, and his "On the River Loing" is good and true in color and local atmosphere. The large "September Afternoon" of Frank De Haven is impressive and fine in composition and handling. John La Farge's "Wolf Tamer" is too well known to call for description and this canvas, good as it is, might have been left out, for New Yorkers know it by heart. The full length fancy female portrait "Juliet" by C. Y. Turner is graceful and decorative, and there are poetry and feeling in W. E. Norton's marine the "Old Sperm Whaler." The "White Spire" of John C. Vondrou has charm and is a picturesque study. Bruce Crane's "Meadow Pool" is, of course, good and true and Paul Cornoyer had done his best in the "N. Y. Central excavation to make an unpoetical motif attractive.

Other Good Canvases.

The "Ave Maria" of Douglas Volk is a sweet faced portrait thoroughly refined as always, and John W. Alexander's "Study in Black and Green" has his accustomed brilliancy and dash.

A characteristic poetical canvas is Tryon's "Before Sunrise," and one feels the wind blow through Cullen Yates' fine landscape "March day at Shawnee."

(Continued on Page 7.)

The Blakeslee Collection.

Following their exhibition at the American Art Galleries, No. 6 East Twenty-third Street, from this Saturday morning until Thursday afternoon next, the 151 notable paintings which compose the collection formed by Mr. T. J. Blakeslee, will be sold at auction in Mendelssohn Hall on Thursday and Friday evenings next, April 10 and 11, at 8.30 o'clock.

The dispersal of these paintings, and an art auction, for the first, and probably the only time this season at Mendelssohn Hall, will be truly an event of unusual importance in the art world. The long experience of Mr. Blakeslee, his universally acknowledged taste and knowledge, especially of the early English, Flemish and Dutch schools, and the fact that through and from his galleries have come the past fifteen years many of the finest and most important canvases by the masters and their followers of the schools above mentioned, which grace and adorn museums and public and private galleries of the country—all combine to attract attention to, and arouse interest in this most notable and exceptional picture sale of the present season.

A Characteristic Action.

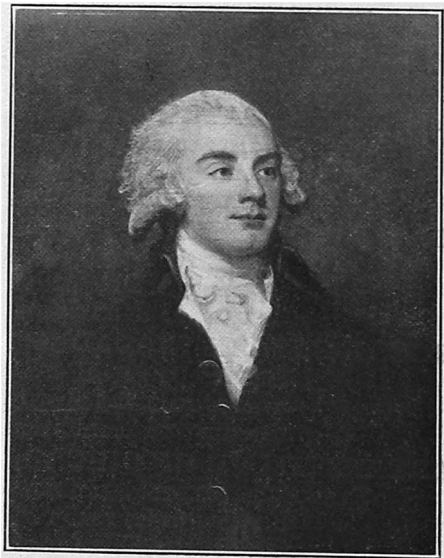
It is characteristic of the owner and collector of these fine pictures about to be dispersed, that he should have determined upon their sale toward the close of an art season, which, owing to the financial depression of the past few months, now happily waning, has not been a generally prosperous one. It is his belief that there is always a market for really good art works, and he has had the courage to arrange to test this belief, shared by many art lovers, and to prepare a collection, even under adverse conditions, that, in the number and importance of its examples of famous painters and their individual and collective quality, surpass not alone his offerings in former years, but any that has come to the auction block in New York in many a day.

A Beautiful Display.

The effect of these canvases, when seen at the exhibition that opens today, will surprise those who have not as yet had the opportunity to inspect them, and the display in itself before the sale is sure to attract throngs of art lovers. It is not only in its general excellence that the collection will appeal, but in its variety of subject and treatment. The range of the painters represented is a wide one, extending from Albano and the school of Botticelli, from the school of Holbein, through the early Englishmen, Flemings and Dutch painters to even the modern American Bogert, and the decorative French artist Jacquet. There are canvases for differing tastes and preferences.

Early Italian Pictures.

It is almost an impossibility to describe the pictures of this collection. They must be seen and studied to be appreciated and valued at their worth. The lovers of the early Italian painters will turn at once to such canvases as the Albano, already mentioned, "Venus and Cupids," a most charming decorative composition; the "Virgin and Child," ascribed to Botticelli, and from the collection of Messrs. Durand-Ruel, very characteristic of the period and quaint and alluring, to the virile portrait of a man by Licinio, better known as Pordenone; the lovely decorative "Venus Arriving at the Isle of Cythera," by Pietro Francesco Mola, which Boucher must have known, as it has his Cupids, painted years before his era, to the important and impressive Palma Vecchio "Madonna and Child—Sts. Joseph and Catherine," from



HUGH SCOTT, OF HARDEN

By George Romney

In Blakeslee Collection.

Mr. Sulley of London; the beautiful and graceful "Syren" of Perugini, from the collection of the late William Imrie, of Liverpool, to the tender pathetic "Madonna and Child" of Veneziano, and differing in subject, to the three unusual examples of Canaletto—one the remarkable canvas on which the old Venetian master gave to the public of his city his conception of the opera house it ought to possess, and from the collection of Lord Davey, and lastly to the two delicious examples of Guardi, the pupil of Canaletto, who was greater than his master, both from the Agnews, and originally in the collection of the Hon. John Ashley. There is also a fine portrait of a Venetian dignitary, by Tintoretto.

Early Netherland Art.

If the art lover delights in the works of the early Flemish and Dutch painters, let him study, and with care, for it will reward him, the examples of still-life of Pieter Claesz from the Sedelmeyer collection; the combination work of Pieter De Hoogh and Palamades, the interior by the former and the figures by the latter, again from the Sedelmeyer collection, "A Game of Tric-Trac;" the fine and large D'Hondecoeter "Peacock and Poultry," painted with that skill in the depiction of plumage and expression for which he was famous, the four examples, all superior of Cornelis De Vos, that sturdy Dutchman who here presents a head of a Dutch woman, portraits of two Dutch gentlemen, of three Dutch children, and a family group of the same nationality. Mark how the natural expression of his sitters are rendered. They are alive today.

There are also of this school a striking character study "The Alchemist," by Karel Fabritius, one of Rembrandt's best pupils; a masterly portrait of a Rabbi, and a group of figures, by Govaert Flinck, the most famous of Rembrandt's pupils; a seated portrait of a woman by Nicolas Maes; a portrait of a nobleman, ascribed to Frans Van Mieris; Johan Van der Banck's quaint presentation of a Lord Mayor of London, from the Carlton Gallery; the charming portrait of a young girl, by Jan Van Ravesteyne, and his more important half-length presentment of Mrs. Whitehill, wife of Richard Whitehill, and daughter of Alderman Stephen, from the collection of the Duke of Fife, with the puffed out skirt and elaborate large collar of the period. Jacob and Salomon Van Ruysdael, the gifted uncle and nephew, are finely represented, the former by a Norwegian mountain scene from the Sulley house of London, and the latter by a character-

(Continued on page 8.)



LADY OGILVIE.
By Sir Thomas Lawrence.



MRS. MARSHALL.
By Sir William Beechey.



COMTESSE DE CHATEAUROUX AS HEBE.
School of Nattier.



LADY LAURICARDE.
By George Romney.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library—Etchings and lithographs by modern German artists.
- Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Durand-Ruel Galleries, 5 West Thirty-sixth Street.—Paintings by Loiseau to April 11.
- Ehrich Galleries, 465 Fifth Avenue.—Exhibition of early Dutch and Flemish art.
- Fishel, Adler & Schwartz Galleries—Recent portraits by Piero Tozzi to April 11.
- Eugene Glaenger & Co.—Paintings by Edward G. Steichen to April 9.
- Knoedler Galleries, 355 Fifth Avenue.—Recent portraits by Ben Ali Haggin to April 11.
- Lenox Library—Etchings and lithographs by modern Dutch artists. Also etchings made by a new process by Ozias Dodge.
- Lenox Art Academy—Second annual exhibition of oils to April 11.
- Macbeth Galleries, 450 Fifth Avenue.—Paintings by deceased American artists from Gilbert Stuart to Whistler, Inness, Wyant and Minor.
- Metropolitan Museum—Open daily. from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum—Special exhibition of the late Augustus Saint Gaudens' works to May 1.
- Montross Galleries, 372 Fifth Avenue.—Recent paintings by W. L. Lathrop, April 7—18.
- National Academy of Design—Annual Spring exhibition at the Fine Arts Galleries, 215 West Fifty-seventh Street. Open daily from 9 A. M. to 6 P. M., and 8-10 P. M. Sundays 1-4 P. M. Admission 50 cents. Free days, Tuesday, Friday and Sunday. Open to April 18.
- National Arts Club, 119 East Nineteenth Street.—Annual spring exhibition of members' works to April 25.
- Noe Galleries, 477 Fifth Avenue.—Special exhibition of Barbizon and modern Dutch masters to April 9.
- Oehme Galleries—Paintings by Raphael Lewisoehn.
- Powell Gallery—Paintings by G. Glenn Newell to April 10.
- Pratt Art Club, 295 Lafayette Avenue, Brooklyn—Spring exhibition of arts and crafts by "Ye Handicrafters" Club to April 11.
- Pratt Institute, Brooklyn—Ecclesiastic, memorial and historical art loaned by J. & R. Lamb, to April 10.
- Salmagundi Club—Thumb-box sketches, April 5—15.
- Tooth Gallery, 299 Fifth Avenue.—Special exhibition of selected modern foreign pictures.

EXHIBITIONS NOW ON.

Three Displays at Knoedlers.

The upper gallery at Knoedlers, No. 35 Fifth Avenue, has resembled a court house the past week, with the portraits of the justices of the Supreme Court by Albert Rosenthal, and five almost as serious portraits of well known men by Ernest Moore, of London, filling the walls. Mr. Rosenthal presents the serious and distinguished jurists of the Nation's chief tribunal in an appropriately serious and sober manner. His

work is characterized by strong and correct drawing and sincerity of method and purpose. He is not a colorist and his portraits, while they are evidently faithful, do not stir the fancy.

Mr. Moore is also a sincere and able painter, but as serious as Mr. Rosenthal. He paints more solidly, but also as a rule in sombre colors. His half-length of Ambassador James Bryce in a red cloak relieves the dark tones of the costumes of his other sitters. Probably his best portraits are those of the Duke of Norfolk, Sir Henry Irving and Mr. Stuart Wortley.

In the outer gallery are seven busts, eight statuettes and twelve medallions by Pierre Feitu, a French sculptor, for some years past resident in New York. M. Feitu is a sculptor of more than ordinary force and ability, and his works are admirable, well modeled and full of expression. He has been especially successful in his busts of the late Frederic Coudert in plaster, Prince Paleologue, a bronze; Doctor Potel, plaster, and M. Anatole Le Braz, plaster. Of his statuettes, the best are those of Mr. Roland Knoedler, a most truthful presentment and full of spirit; Henry Maillard, and J. B. Martin. The medallion portraits of Mmes. Feitu and Potel and of the artist himself, evidence again M. Feitu's skill as a portraitist. The little display is most artistic and entertaining.

A case of miniatures by Mme. Gregorio de Ajuria, which hangs in the upper gallery, contains several excellent portraits in petto, rich in color and good in expression.

Pictures by Steichen.

Some luminous tonal landscapes by Edouard J. Steichen are now on view at the Glaenger Galleries, No. 303 Fifth Avenue. The subjects, treatment, and even the titles of the canvases are Whistlerian. The artist is a dreamer and a tone poet, and his landscapes are misty with ill or shadowy defined horizons. Such examples as the "Blue Nocturne," the "Opalescent Nocturne" and "Veiled Moonlight" are so close to Whistler as to deprive them of originality. That Mr. Steichen can paint in another key and manner is evidenced in his "Sunset Glow—Lake George Country," strong and rich in color and full of atmosphere.

Portraits By Tozzi.

Piero Tozzi, a young Italian portraitist, is showing until April 11 four portraits and a figure work, "The Reaper," at the Fishel, Adler & Schwartz Galleries. The artist draws well and paints broadly and with force, but his poses are stiff and his color hard. The two life-size presentments of Baron and Baroness Des Planches, the Italian Ambassador and his wife, evidently painted in haste, are somewhat photographic. Better is the half-length of Prince Del Drago, which has good expression. The single figure picture, "The Reaper," is strong in color and is the best work shown.

Old Pictures at Ehrichs.

Twenty-four examples of early Dutch and Flemish painters now at the Ehrich Galleries, No. 463-465 Fifth Avenue, attract lovers of old paintings. They present an unusually interesting array of color, form and expression. A large and important still-life by De Heem is a fine composition and remarkable in the painting of details. A portrait of the Prince of Orange by Nicolas Maes is important, as is also one of himself by Quentin Matsys. A large and glowing canvas by Schalken, "Susannah and the Elders," suggests Rubens, and there is exceptional color quality in Nicolas

Berghem's "St. Peter." "The Stirrup Cup" by Cuyp is interesting and characteristic. Other good canvases are by the elder and younger Teniers, Van der Velde, Van Ostade and Moreelse.

Handicraft Work at Clausens.

F. G. Hale is exhibiting some handwrought work in jewelry and enamels at the Clausen Galleries, No. 7 East Thirty-fifth Street. Decorative taste and exceptional skill in designing are the characteristics of the work which will appeal to all lovers of this branch of art.

Woman's Art Club.

The Woman's Art Club of New York opened their seventeenth annual exhibition at a Fifth Avenue Gallery with a reception last Wednesday. From a preliminary view of the paintings it would appear that the display is in advance of last year's. Many canvases accepted were not hung owing to lack of space.

Among the best works shown are a characteristic landscape by C. B. Coman; a "Portrait of Mr. W" by Mrs. Wiegand; "Coast of Maine" by Susan M. Ketchum; Canadian cattle piece by Content Johnson; "Weary," a water color by A. S. Schuler; "A Girl Reading" by M. Nelson; "Study of Child and Girl" by Carolyn Lock; an "Ideal Head" by Mrs. Wiegand; "After the Shower" by E. M. Scott, and "Grandmother Sue" by Grace Fitz-Randolph.

"The Kiss," a large bas-relief by Carolyn Peddle Bell; "The Dancer" by Abesenia St. Leger Eberle, and a head in bas-relief by Agnes McCahill are perhaps the best sculptures shown.

Modern Pictures at Noé's.

There are some selected modern Dutch paintings on view at the Noe Galleries, No. 471 Fifth Avenue. Two landscapes, one of warm and rich in color by Th. de Bock, are unusually good examples, as are also two marines by Clays. A cattle piece by Marie Dieterle is strong and interesting and a Dutch interior of J. S. Kever is a remarkably good example.

The second annual exhibition of oils of the Lenox Art Academy opened on Wednesday and will close April 19.

"Ye Handicrafters" opened their spring exhibition of arts and crafts at the Pratt Art Club, No. 295 Lafayette Avenue, Brooklyn, on Wednesday. The display will continue through April 11.

RECENT ART AUCTIONS.

The results of the sale of the collection of pictures formed by Mr. Edward Brandus, at the Fifth Avenue Art Galleries, will be announced next week.

The closing session of a two nights' sale of pictures by John J. Hammer at the American Art Galleries, March 27, brought \$2,339, and with the proceeds from the previous evening a total for the 165 canvases of \$4,354. Many Germans were present at both sales, friends of the artist or interested in the German scenes he painted. The canvases brought very low prices.

The last and second session of the sale of antique brasses, coppers and other metals formed by Joseph Weintraub occurred March 28 at the American Art Galleries, and brought for two hundred and ninety numbers of the catalogue \$2,372, making a total for the whole sale of \$4,052.50.

BENGUIAT RUG SALE.

A sale of antique and modern rugs owned by Benjamin Benguiat at the Fifth Avenue Art Galleries opened March 25. The first 200 lots out of a total of 802 sold for \$8,485. A Kermanshah carpet appraised at \$2,000 sold for \$550.

At the second afternoon sale of the collection of 199 lots sold, including a line of smaller rugs, brought \$7,457.50, of which a Sennah rug brought \$270. A Kerman carpet brought the same price, while a Bijar

carpet and a Khorassan carpet brought \$250 each.

The total of the third afternoon sale, March 27, was \$9,626. The highest price, \$450, was paid by W. Bowen, of Baltimore, for a large Khorassan carpet. A Mir Serrebend carpet brought \$400. Among the buyers were the Waldorf-Astoria, L. Kohler, E. H. Hyde and J. Simpson.

At the closing sale of the collection, March 28, \$25,568.50 was realized, bringing the total of the three days' sale up to \$49,654.50. R. J. Gordon paid the highest price of the sale, \$1,360 for a Kermanshah carpet. W. A. Shaw paid \$850 for a smaller Kermanshah carpet, and an Afghan Bokhara carpet sold to W. T. Reynolds for \$550.

An Isfahan sixteenth century rug brought \$860, and a Persian carpet was knocked down for \$760. Among the other buyers were S. Whittemore, A. J. Keveney, H. A. Cass, B. Catlin and Mrs. E. J. Wood.

OLD PICTURES AT ANDERSONS.

Old pictures, catalogued as by Old Masters, with a few moderns, from a private collection, were sold in the Howard Building by the Anderson Auction Company, March 26. The prices obtained were very low. A painting attributed to Rubens, "The Garden of Love," and reproduced in the ART NEWS, March 21, brought only \$155. Pictures attributed to Del Sarto, Terbury and Berghem brought respectively only \$9, \$50 and \$60. A large and undoubted early Benjamin West fetched \$25 only. A small Habelock sold for \$100 and an attributed Troyon for \$50. The sales were genuine and the fortunate buyers more than covered their outlay in every instance in the frames secured.

WITH THE DEALERS.

There will be an auction sale in the galleries of Fishel, Adler & Schwartz, No. 313 Fifth Avenue, on the evenings of Wednesday, Thursday and Friday next, April 8, 9 and 10, beginning at 8.30 o'clock each day, of the large stock of oils and water colors, etchings, prints and engravings of the firm. Mr. James P. Silo will conduct the sale.

The coming week will bring the exhibition and sale at the Fifth Avenue Art Galleries of fine furniture, bronzes, etc., from three estates, and also of a consignment of old English furniture, to be sold under the management of Mr. Richardson, of London, on the afternoons of Monday, Tuesday and Wednesday, April 6, 7 and 8.

Recent portraits by Ben Ali Haggin, including that of Miss Mary Garden, will be shown at the Knoedler Galleries, No. 355 Fifth Avenue, from April 6—11 inclusive. These will be supplemented and followed by a show of recent portraits by P. A. Laszlo, including one of President Roosevelt, from April 9—16 inclusive. J. Mortimer Lichenauer will have an exhibition of recent portraits in these galleries from April 13—18 inclusive, and the women artists will exhibit their recent work from April 20—May 2 inclusive.

The Clausen Galleries, so long established at No. 381 Fifth Avenue, are now closed, following a successful sale of the stock there this week. Mr. Clausen has removed to No. 7 East Thirty-fifth Street.

At the Fifth Avenue Auction Rooms, Nos. 333-341 Fourth Avenue (S. E. corner Twenty-fifth Street), Mr. Henry A. Hartman will sell at auction this afternoon at 2 o'clock and every afternoon next week, beginning at same hour, the large stock of antiques and other importations of the Aimone Manufacturing Company, who have decided to close their importations.

(Continued on Page 9)

LONDON LETTER.

London, March 24, 1908.

At last a record, and for a modern—and for a non-Academician. Hitherto no work by Albert Moore, the great mid-Victorian classic and decorative painter, has exceeded £600 at public auction. Last Saturday at Christie's, after a great fight between English and Scottish dealers, his beautiful "Midsummer" reached 1,000 gns. The color scheme of this is a daring but harmonious arrangement of orange, lemon and grey. Another Albert Moore, "Reading Aloud," an exquisite harmony in light rose and gray, brought 800 gns., and a third smaller picture by the same, "An Idyll: or The Lovers," was promptly snapped up by Messrs. Connell & Sons for 360 gns.

Collectors should note this rise in Albert Moore, and contrast it with the posthumous slump in the work of his more successful contemporary Leighton. Artists have always thought Moore the greater master, and Whistler, who was at one time much influenced by him, had the greatest opinion of Moore's genius. The moral is that the best work in the end always fetches the best price, and this rise in Moores, following that in Fred. Walkers recently, is an indication of what has always been foreshadowed in these columns, namely that the slump in Victorian art was merely temporary as regarded the best men. The bubble of popular mediocrity has been well pricked now, and with the collapse of the inflated prices these acute business men managed to get in their own lifetime, less known but better painters are now coming into their own. A lively recovery may be expected before long in men like Cecil Lawson and Muller.

Good prices were obtained for works by Burne-Jones at the same sale, his "Wood Nymph" bringing 1,130 gns. The companion picture, "A Sea Nymph," made only 100 gns., but this is greatly inferior in quality. Two pictures in the "Romaunt of the Rose" series were sold—"The Heart of the Rose" for 500 gns. and the "Pilgrim at the Gate of Idleness" 270 gns. The "Bath of Venus," water color, made 560 gns., and the small version of the "Wheel of Fortune" 250 gns. The large version of this last is in the collection of the Rt. Hon. Arthur Balfour. Rossetti's "Mnemosyne," which at the Leyland sale in 1892 realized 310 gns., suffered a slight drop to 250 gns. Two works by G. F. Watts, "Orpheus and Eurdice" and "Artemis," respectively, made 320 and 240 gns., while "Perdita," a good example of F. Sandys, brought 150 gns.

In view of the question now in debate as to whether the decoration of the Houses of Parliament shall be proceeded with or not, considerable interest has been aroused by an announcement from the Allied Artists' Association that decorative paintings will be a special feature of their first London Salon, which opens at the Royal Albert Hall in July. Among the many able decorative artists who are founder members of the new Association are Frank Brangwyn, Walter Crane and Professor Gerald Moira of the Royal College of Art, South Kensington, so that not counting the many younger men a very strong representation should be forthcoming in this section.

At the Fine Art Society, 148 New Bond Street, there is opened an exhibition of cabinet pictures and etchings by Frank Brangwyn, A.R.A., in which this modern master again reveals his great decorative gifts and his poetic perception of the grandeur of modern industry. While admitting that treatment is the principal matter in all questions of art, one cannot help feeling

that the painter chooses wisely who seeks his subjects from his own times. In this way, in addition to the artistic qualities his work may possess, he has an historical importance as an interpreter of his age, and becomes a pioneer in a new field of art. Mr. Brangwyn owes his unique position in modern art not only to his great gifts as a virile draughtsman, a cunning designer, and a sumptuous colorist, but to the use to which he puts these gifts in opening our eyes to the lovelier and nobler aspects of our commerce and labor.

Mr. W. B. Paterson is showing at 5 Old Bond Street, a choice collection of water color drawings by A. Van Anrooy, R. Anning Bell, Muirhead Bone, W. L. Bruckman, D. Y. Cameron, J. Crawhall, H. Daniel, Francis E. James, Frank Mura, Wm. Nicholson, J. Paterson, A. Rackham, H. S. Teed and W. Witsen. The enumeration of this list is sufficient to indicate the high character and interest of this exhibition.

The annual exhibition of the Royal Institute of Painters in Water Colors opens to-morrow Monday at the Institute in Piccadilly. At the Carfax Gallery, 24 Bury Street, there is on view a collection of water colors of Greece and Spain, by Francis McComas.



SAN GIORGIO MAGGIORE—VENICE
By Francesco Guardi.

In Blakeslee Collection.

An exhibition of Mr. W. G. von Glehn's paintings and water colors, recently shown at the same gallery, will open toward the end of this month at M.M. Durand-Ruel's Galleries, Rue Lafitte, Paris.

An unusually good example of Muriillo, "The Magdalen," from the Beurnonville collection, is now on view at the Brook Street Art Gallery. At the same gallery is an exhibition of water colors illustrating "Boulogne, its Fish-erfolk and Life," by Mr. H. Caffieri.

The selecting committee for the Royal Academy exhibition of this summer will consist of the President (Sir S. J. Poynter), Sir Hubert von Herkomer, Messrs. E. A. Abbey, T. Brock, A. C. Gow, G. J. Gregory, B. W. Leader, Seymour Lucas, Briton Riviere, S. J. Solomon and W. L. Wyllie.

Messrs. Stoner and Evans, who already possess in their galleries at King street, St. James's, one of the finest stocks of English porcelain in London, have added to their collection a pair of old Worcester two-handled cups and saucers on dark blue scale pattern ground.

At Sotheby's salesroom the remaining portion of Sir Wilfrid Lawson's collection of engravings was auctioned recently, the principal price being £215 for a proof with etched letters of "The Children of Walter Synnot," by J. R. Smith.

NATIONAL ACADEMY EXHIBIT.

(Continued from Page 4)

Lillian Genth's fine outdoor and nude "The Lark" was reproduced in last week's ART NEWS. It is a splendid study. The shimmer of waves in the moonlight is wonderfully well translated by Frank W. Benson in his "Moonlight," a characteristic Bunce a "Venice" hangs near by.

Sargent's good but uninspired standing portrait of assistant director Edward Robinson, and also his portrait of Miss Haven have been already discussed. They are interesting but not superior examples of the man.

The "Autumn" of William Keith shows him at his best. F. Luis Mora shows a virile Academic study in "The Gladiators." A delicate little double portrait group by Mowbray is alluring as always, and Cecilia Beaux's portrait of Mrs. Morse is characteristically strong in technique and Philadelphian in subject and expression.

To E. C. Tarbell's splendid portrait of President Seelye, a word of praise again. This admirable work is perhaps the star of the display. It certainly outranks the Sargents and makes the Shannons pale.

And so we come to the finish with a

PARIS LETTER.

Paris, March 24, 1908.

A really remarkable exhibition is that of the Society of Painters and Sculptors, the president of which, M. Auguste Rodin, certainly deserves warm congratulations for having gotten together such a number of first rate paintings. Twenty-three artists have contributed and the catalogue includes some one hundred and thirty numbers.

Conspicuous among the portraits is Sargent's "Lady Sassoon," which is unanimously acknowledged as one of the artist's best works. In the adjoining row, two pictures by Albert Besnard also attract considerable attention, the one is a grisaille, a closely studied figure of a man, whereas the second, "Evening," is one of the best women studies, the artist has ever produced.

M. de la Gandara has sent an exquisite portrait of Mlle. de Mornant and J. Blanche some twelve paintings, every one being an excellent piece of work and well deserving for itself a special survey. The most characteristic of all is perhaps the portrait of Sir Coleridge Kennard. This painting, although sober in treatment, exemplifies in the most striking manner the resourcefulness of Blanche's talent.

Another remarkable display is Mr. Zacharian's, whose six panels are models of careful treatment and perfect sense of composition. Other exhibitors are Messrs. Rene Minard, Lucien Simon, Henri Duhem, Cottet, J. W. Morrice, Prinnet, etc.

Among the sculptors, M. Rodin has sent a magnificent bust in marble of Mr. Joseph Pulitzer, the American newspaper man and a group in bronze, equally remarkable. Another fine group "The Kiss," has been sent by Messrs. G. and L. Schneg.

The Salon of Independent Artists has just opened its doors. A remarkable fact is that it grows in importance and variety, every year. This time, it includes no less than six thousand and five hundred paintings, representing every style and every genre. To give an adequate idea of this pandemonium is well nigh impossible. Suffice it to name the following artists who have contributed a few really interesting works: Chinard Huche, Gabriel Ronsseau, Dreva, Dagnac-Riviere, Hermann Paul, Francis Jourdain, Giran Max and Charles Guerin.

At Petit's, M. Henri Jaudin is exhibiting some forty landscapes, representing various sites of the Jura and Savoie mountains.

At the Bernheim Jr.'s gallery there is now on exhibition of fifty landscapes by Guillaumin. This artist's work in previous years promised well and it is to be regretted that the works he is now submitting to the public are so far from satisfactory.

Save for the Watelin sale the Hotel Drouot has been very quiet of late. The prices have been low and the buyers few. A "White Cow" by Watelin, a clever and striking piece brought \$500. The "Aigrette Pond near Marlotte" \$300. A number of other landscapes were sold at prices from \$25 to \$100. A large canvas of the Rubens school "Ceres and Pomona," for which \$10,000 had been asked, remained unsold. Mr. Bloch Levalois paid \$700 for a fine portrait by Tournieres and another portrait by Bernaerts brought only \$330.

An exceedingly interesting collection of artistic as well as historical puppets and dolls, the property of the late Arthur Maury is to soon come under the hammer. Some examples of the eighteenth century are marvels of prettiness and likely to bring fair prices at the auction.

Good Sculptures Shown.

The sculptures in the exhibition number 44. They are better than usual this year and are well displayed. Eli Harvey's "Brown bear and cubs," A. T. Leger's "Eberle's "Girls Dancing," Helen F. Mear's medallion portraits of Edward McDowell and "My Mother," Chester Beach's "Young Nymph," the group of portrait busts and medallions by the late Augustus St. Gaudens and the examples of Grafly, Albert Laessle, J. Scott Hartley, Antonio Piccirilli, Victor D. Brenner and H. A. Neil most appeal.

James B. Townsend.

Harrison Fisher is illustrating a new book by George Barr McCutcheon, "The Husbands of Edith." He is also at work on the illustrations of "Sweethearts and Wives," a new book to be brought out by Dodd, Mead & Co.

BLAKESLEE COLLECTION.

(Continued from Page 4)

istic "River and Waterfall." A rich landscape by Adrian Verboom, and a replica of Van Dyck's "Portrait of Archbishop Laud" in the Hermitage of St. Petersburg, and an ascription to the same painter, "The Three Children of Charles I.," complete this array of the early art of the Netherlands.

Early French Portraits.

It is, indeed, a contrast to turn from the stolid Dutch dames and their phlegmatic spouses to the graceful pretty women which the early French masters joyed to present to an age of grace and of beauty. Mignard, with a portrait of Mme. De Graigny, from Mr. Sulley of London; Nattier, with a most alluring presentment of the Comtesse de Chateauroux, as Hebe, illustrated on another page, from an old English collection, that at Rushton Hall in Northamptonshire, and with still another fair woman, the Duchesse de Chaulnes, pictured as Hebe; Tournieres with a charming portrait of the Marquise de Liancourt; Vestier with two presentments of fair young women, and another more important portrait of Comtesse d'Estrades, and lastly Largilliere, the greatest after Nattier of the painters of fair women of France, with this time a strong and still a decorative portrait of a man, the Duke de Penthièvre, from the David H. King sale—all these represent well this school.

Early English Pictures.

But it is, after all, in the works of the painters who made the art of England famous a century and more ago that this collection of Mr. Blakeslee's excels. The names of Reynolds, Raeburn, Romney, Lawrence, Beechey, Gainsborough, Hoppner, Opie, and the

lesser portraitists, Cotes, Dobson, Gainsborough Dupont, Harlow, Hone, Hudson, Inskipp, Sir Peter Lely and Sir Godfrey Kneller, Mytens, Ramsay, Shee, Wheatley and Wilkie, of the great landscapists, Constable, Cotman, Old Crome, Barker of Bath, and Wilson, and in turn their lesser fellows Barrett, Collins, Ladbroke, Pyne, Stannard, Stark, and Watts—do not even the mention of these recall the glories of these days when art lived and flourished in England as never before or since? And these names are all represented and well represented in this assemblage of pictures.

Sir Joshua, the great Sir Joshua has five examples, portraits of Mrs. Hutchinson, and Mrs. Thomas Orby Hunter, the last from the Earl of Egremont's collection, and a striking canvas, a beautiful presentment of an elderly man, Richard Chauncey, for many years and until recently in the family of Mr. Aubrey Cartright of Edgware Park, Hanbury, a delightful study of a child, and a replica of the well-known "Little Girl with Kitten," from the Carlton Galleries.

Gainsborough is exemplified by a landscape, a stormy one, from Duddon Hall, and a charming and most important portrait of Lady Knighton, wife of Admiral Sir John Knighton, from the Sulleys of London. To Romney are given no less than seven works, all of note, perhaps the best the beautiful bust portrait of Mr. Hugh Scott of Harden, illustrated on another page. A characteristic example also is the portrait of Mrs. Beaumont and child from the collection of General Bulwar, while the portraits of Major Parsons, of David Garrick and Mrs. Siddons as Romeo and Juliet, the last a most important and superior example, of Lady



MADONNA AND CHILD.
By Bonifazio Veneziano.

In Blakeslee Collection.



VIRGIN AND CHILD.
Attributed to Botticelli.

In Blakeslee Collection.

Clanricarde, mentioned in Lord Ronald Gower's book on Romney, of Mrs. Wright, and finally of Captain Beauchamp, are each and all of charm and interest.

The Great Quartette.

Last of the great quartette comes Sir Thomas Lawrence, with four portraits, those of Lord Seaforth, from the collection of the Hon. John Ashley; of Lady Ogilvie, from a member of the family; of Lady Templeton, from the Agnews, and of the Hon. Marie Liddel, daughter of Lord Ravensworth. These portraits show all the characteristics of Lawrence, his brilliant coloring and that distinction which he gave to his sitters.

Sir Henry Raeburn, the Scotch master, is exemplified by four of his strong portraits of men, and Sir William Beechey by three portraits of women, one the full-length of Miss Lennox, after Lady Ashley, illustrated on the first page; of great distinction and beauty, and which comes from Rushton Hall.

Two portraits, one of Dr. Woods of Gloucester, and another of a lady, are given to John Hoppner, and the latter charmingly represents him.

From Opie come three characteristic works, a sleeping maiden, a girl feeding rabbits, and a fancy work, "The Toilette." Sir William Dobson is also well and worthily represented with no less than eight fine portraits, that of the Marquis of Huntley perhaps the best.

Constable of the English landscapists comes first, of course, with two char-

acteristic and fine examples, the second, "Winchmore Hill," signed. There is a superior "Old Crome" and admirable examples of Cotman, Pyne, Wilson, Stannard, and Watts.

This hasty review may perhaps, it is hoped, give some idea of the wide range and scope, and the excellence of this collection.

BALTIMORE (M.D.)

The National Sculpture Society opened its exhibition in the Fifth Regiment Armory at Baltimore to-day under the auspices of the Municipal Art Society of this city. The armory floor is one and one-half acres in extent, fully large enough to house the most important exhibition of American sculpture ever seen, both in numbers and in quality. Over 100 sculptors are represented by about 400 examples of work, including 200 bronzes of all sizes cast in American bronze foundries.

There are marble groups, busts, portraits and equestrian statues, with models of important works. Trees, shrubbery and plants make an appropriate setting.

A review of the display will be given next week.

American collectors have secured some curious Greek paintings which are said to be 2,000 years old. They formed part of the famous Graf collection, which is to be dispersed, and were discovered in the Fayoum district of Egypt.

(Continued from Page 6)

Gimpel and Wildenstein, No. 509 Fifth Avenue, sold recently a superior example of Hobbema, a wooded landscape with water, to a well known collector.

At the Scott and Fowles Galleries, No. 295 Fifth Avenue, there are now on view the remarkable example of Schreyer, "The Attack," recently described in the ART NEWS, and a small and unusually rich landscape by Constable.

The Anderson Auction Company will hold two sales in their temporary gallery at No. 264 Fifth Avenue (corner Twenty-ninth Street), this coming week. The first will be a sale of etchings and engravings in rare and early states, portraits, proofs on India paper, etc., to be sold Thursday night, April 9,

at 8 o'clock. On the following Saturday afternoon, April 11, they have a sale of miniatures, bronzes and curios, including miniatures on ivory of Thomas Lynch the signer; Mrs. Wignell by Dunlap; Parsey the famous miniaturist by himself; George Morland; members of the Napoleon family, etc., with Sevres and other China and glass; Japanese bronzes, a fine collection of arms, both ancient and modern, Colonial mirrors and specimens of Colonial furnishings, and other similar objects.

Jewelry valued at \$1,425 was stolen from the show window of the gallery of Dikian Kelekian, the Persian Consul, at No. 275 Fifth Avenue, early Monday morning. A hole had been cut in the glass and the contents removed from a tray about four feet back from the window.

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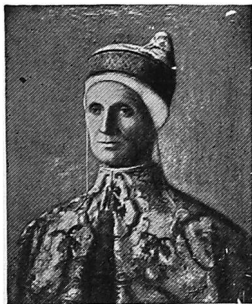
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